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QUANTUM LEAP

KILLIN' TIME

June 18, 1958

Written

by

Tommy Thompson

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#68106

QUANTUM LEAP

KILLIN' TIME

June 18, 1958

CAST

SAM BECKETT/LEON STILES
AL/THE OBSERVER

GOOSHIE
LEON STILES
CAROL PRUITT
BECKY PRUITT
REPORTER
SHERIFF JOHN HOYT
DEPUTY VERNON GRIMES
HOOKER

ZIGGY'S VOICE

EXTRAS

MARINE GUARD
UNIFORMED OFFICERS

#68106

QUANTUM LEAP

KILLIN' TIME

June 18, 1958

SETS

INTERIORS

FAMILY ROOM
LIVING ROOM
FOYER
WAITING ROOM
COMPLEX AREA
HOTEL ROOM
CAR

EXTERIORS

HOUSE
SHERIFF'S CAR
CITY STREET

STOCK FOOTAGE

UNDERGROUND COMPLEX
EXTERIOR HIGHWAY
EXTERIOR SPORTS CAR

VEHICLES

SHERIFF'S CAR

QUANTUM LEAP

KILLIN' TIME

June 18, 1958

(X)

TEASER

FADE IN

1 INT. FAMILY ROOM - NIGHT

1

A burst of energy fills the screen, then fades to reveal Sam. He finds himself peering out a window. He uses a pistol to part the curtains. He looks at the gun, then notices a calendar, over a small desk, on the wall next to him. It reads JUNE, 1958.

(X)

SAM
(to himself)
Fifty-eight?

(X)

CAROL'S VOICE
How long are you going to keep us
tied up?

Sam turns around quickly to see....

2 ANGLE TO INCLUDE

2

CAROL PRUITT, and her eight-year-old daughter, BECKY. Carol is thirty-four, attractive, but not beautiful. She has a strength born of independence. Becky is a wide-eyed little girl. They're tied with rope in their chairs. They both appear physically unhurt, but very frightened.

CAROL
What do you want?

SAM
(lost)
Uh, I don't want anything.

Sam's scattered thought is interrupted by the little girl, who looks off across the room.

BECKY
(suddenly)
Look, mama, it's him!

(X)

Everyone turns to look at....

3 POV ON TELEVISION SET

3

A news report is in progress. The sound is down, but next to the reporter is the mug shot of a scruffy looking man in his mid-twenties. He has a vacant look in his eyes. Dangerous. Deadly.

4 INCLUDE SAM

4

He moves over and turns the SOUND up on the set.

REPORTER

Stiles escaped custody in a daring daylight shoot-out. Stiles, described by authorities as an illiterate drifter, was recently arrested in connection with the murders of at least eight women in three states.

The report continues in the background (to be written) as Sam stands and looks into a mirror on the wall behind the set.

(X)

5 MIRROR SHOT

5

Sam checks out his new reflection. His face is the same as the picture on the screen.

SAM
(disbelief)
Oh boy!

Off Sam's look we.....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

6 INT. LIVING ROOM - TELEVISION SET - CONTINUED 6

The news reporter continues with his report.

REPORTER

Stiles made his violent escape after killing two deputies and seriously wounding another. Police warn that he may still be in the area and should be considered armed and extremely dangerous. In sports. Willie Mays helped lead the San Francisco Giants to another victory....

(X)

A hand reaches down and flips the set off.

SAM'S VOICE

I've always made it a rule never to judge people on first impression.

7 INCLUDE SAM AND CAPTIVES 7

Sam looks back at Carol and Becky.

SAM'S VOICE

Of course, rules are made to be broken.

CAROL

(frightened)

What are you going to do to us?

SAM

I'm not going to do anything.

CAROL

There's some jewelry in the bedroom. My wedding ring, a couple of chains...you can have it all.

SAM

I don't want your jewelry. I don't want anything. I just need a second to figure out what's going on, that's all.

CONTINUED

7 CONTINUED

7

BECKY
Are you going to kill us?

The little girl's question nearly takes Sam's breath away. He can see the fear in her eyes.

SAM
No. Of course not.

He realizes that she's staring at the gun in his hand, so he quickly sets it down on top of the television set.

CAROL
Look, I promise we won't say anything to anybody. I won't even call the police. Please, just let us go?

(X)

Sam looks at his two captives and realizes he's in the middle of some weird stuff. He turns and looks out the curtain again.

SAM
(low, to himself)
Al, where are you?

Off his look we....

CUT TO

8 INT. WAITING ROOM - TIGHT ON FLOOR

8

We see a familiar gold shoe step into frame followed by its identical twin. We PAN UP to....

9 REVEAL OBSERVER

9

He's dressed in his usual not so subtle attire. He lights his cigar and directs a smile to someone we can't see yet. He's followed into the room by a young marine M.P.

OBSERVER
Sorry to keep you waiting. My name's Al!

10 INCLUDE - LEON STILES

10

It's the mirror image come to life. He's dressed in white and appears to be in a state of shock.

CONTINUED

10 CONTINUED

10

Everything around him is bright blue. He gives Al and the M.P. the once over, then goes back to taking in the room. He circles around them getting closer as he takes in the view.

OBSERVER

Pretty, isn't it? I wanted to throw in an Italian leather sofa and a few area rugs, but we couldn't find it in the budget.

(beat)

Look, I know you've probably got a million questions. But, I think we should probably start with....

(X)

(X)

Stiles suddenly pulls the gun from the M.P.'s holster and knocks him out. He then turns quickly and levels it at Al.

OBSERVER

Take it easy.

(X)

STILES

Who are you?

OBSERVER

I told you. My name is, Al.

STILES

(beat)

Where am I?

Stiles continues to hold the gun pointed at Al.

OBSERVER

(cautiously)

Listen, I know this kind of confusing and I'll try to explain everything, but not until you put down the gun.

(X)

STILES

(angry move)

Answer the question!

OBSERVER

(beat)

Alright, take it easy. You're in what we call, the Waiting Room.

STILES

(looks around)

How'd I get here?

CONTINUED

10 CONTINUED 2

10

OBSERVER

(beat)
Well, that's kind of a tough one to
explain. Especially with that
thing pointed at my head.

Stiles notices the door.

11 POV - CHAMBER DOOR

11

It's a hi-tech looking door.

12 RESUME - SCENE

12

Stiles looks at Al and gestures with the gun.

STILES

What's out there?

Al immediately gets nervous.

OBSERVER

(lying badly)
Out there? Uh, nothing. Storage
room. It's where we...store
things!

Stiles can sense Al's uneasiness.

STILES

(beat)
Open it.

OBSERVER

(nervous beat)
I can't do that.

STILES

What'd you say?

OBSERVER

We have a strict rule about letting
our visitors leave this room.
Believe me, it's for your own
safety.

Stiles cocks the hammer back on the gun.

STILES

I won't ask you again.

CONTINUED

- 12 CONTINUED 12
- Al realizes he's in real trouble.
- OBSERVER
Alright. Let's not do anything I
might regret later.
- STILES
(gestures with the gun)
Move.
- 13 OTHER SIDE OF DOOR 13
- Al steps out into the operations area. Stiles looks
around in amazement. (X)
- 14 POV - UNDERGROUND COMPLEX (STOCK) 14
- It's enormous. Futuristic.
- 15 RESUME SCENE 15
- Stiles is still looking around, with one eye and the gun
on Al. (X)
- STILES
What the hell is all this? (X)
- OBSERVER
This? Uh, well, let's see, it's,
uh, well, it's kind of an
underground, top secret, government
funded, research
laboratory....thing.
- Al spots something in the distance. (X)
- 16 POV - ELEVATOR 16
- Gooshie steps out, spots Al and comes rushing up.
- 17 RESUME AL AND STILES 17
- Al is helpless to do anything.
- OBSERVER
(to himself) (X)
Oh boy. (X)

18 INCLUDE GOOSHIE

18

He quickly walks up, he's studying a clipboard and hardly notices what's going on.

GOOSHIE

Admiral Calaveechi, I was just looking for you.

He glances at Stiles.

[REDACTED]

(casually)
Doctor Beckett.

He turns back to face Al.

GOOSHIE

Admiral, Ziggy just received the preliminary data on the new leap. She's extremely concerned that....

He stops suddenly and slowly turns to look at Stiles holding the gun pointed at him.

GOOSHIE

Doctor Beckett?

Gooshie looks at Al, who shakes his head "no".

GOOSHIE

(confused)
But, how did you....
(realizing, shocked)
Admiral, you didn't open the Waiting Room door?!!

OBSERVER

Under the circumstances, I didn't have much choice.

STILES

Why'd you call me that name? Beckett?

GOOSHIE

(nervously)
Uh, well, because you look like him.

STILES

(to Al)
What's he talkin' about?

CONTINUED

18 CONTINUED

18

OBSERVER

Another toughie.

Suddenly the elevator doors open and another armed marine appears. Stiles turns quickly and aims his gun at him. The marine, in turn, draws his sidearm and takes aim. Al jumps quickly in between them.

OBSERVER

(to marine)

Don't shoot! If you kill him,
Doctor Beckett'll never get back.
Holster your weapon.

(X)

The marine holds fast.

OBSERVER

That's an order son!

The marine reluctantly lowers his gun and holsters it.

OBSERVER

Alright, now everybody just relax.
Let's not get anybody hurt.

STILES

You best listen to him!

(beat)

Now, I'm gattin' outta here and if
anybody tries to follow me, I'll
put a bullet in 'em.

(to Gooshie)

You got a car?

GOOSHIE

Uh, yeah.

STILES

Give me the keys.

Gooshie hesitates. Stiles gets angry.

STILES

(screams)

Now!

Gooshie looks at Al, who nods for him to comply. Gooshie nervously fumbles to find the keys, then Stiles rips them out of his hand. Stiles notices the white outfit he's wearing and turns to see a rack of lab coats near the chamber door. He moves over quickly and grabs one then moves back.

CONTINUED

18 CONTINUED 2

18

STILES

How do I get outta here?

GOOSHIE

Take the elevator up ten levels and then out. The car's in front...it's blue.

(X)

~~OBSERVER~~

Leon I'm not sure you want to do this. It's not what you think it is out there.

(X)

STILES

(looks around)

I'll take my chances.

Stiles makes his way cautiously past the marine and pushes the button as the elevator doors open. He steps into the elevator and vanishes.

GOOSHIE

I'll call the police.

~~OBSERVER~~

You can't.

GOOSHIE

What?

(X)

OBSERVER

Quantum Leap's a code one clearance. We can't involve outside agencies. Besides, it's too dangerous. He has to be taken alive.

(X)

~~GOOSHIE~~

So who's going after him?

(X)

OBSERVER

(beat)

I am.

GOOSHIE

(shocked)

You?

Al is offended by the question.

CONTINUED

18 CONTINUED 3

18

GOOSHIE
(folds completely)
....would have been my first
choice!

OBSERVER
(to marine)
Get on the horn, make sure nobody
tries to stop him.

(X)

The marine exits. Al turns to Gooshie.

(X)

OBSERVER
Listen to me. I want you to have
Ziggy put a profile disk together
on him. Have it ready by the time
I get back.

GOOSHIE
Back? Where are you going?

OBSERVER
Somebody has to break the news to
Doctor Beckett.
(apprehensive)
I hope he's in a good mood.

Off the moment we....

CUT TO

19 INT. LIVING ROOM - NIGHT

19

Sam paces nervously. He glances at the clock on the
wall, which reads seven forty-five.

(X)

SAM
(frustrated, to himself)
I'm gonna kill him.

CAROL
Hasn't this gone far enough? We're
not a threat to you. Please untie
us?

(X)

Sam looks at them. They've had enough and so has he.

(beat)
Yeah, okay.

He moves and begins to untie them. Across the room we
see....

20 SFX - CHAMBER DOOR

20

The Chamber door opens and Al steps out.

OBSERVER

Sam, don't untie them!

Sam stops and looks up. Al gestures into the foyer.

SAM

(to Carol)

Uh, would you excuse me for a second?

Sam moves to the foyer and turns.

[REDACTED]

I'll be right back.

He smiles and disappears into the foyer.

CUT TO

21 INT. FOYER

21

Sam's smile quickly disappears.

[REDACTED]

(agitated)

Where the hell have you been?!

[REDACTED]

I had a little situation to deal with.

(X)

[REDACTED]

You had a little situation? In case you haven't noticed, I have a little situation here of my own. Al, I'm an escaped killer!

OBSERVER

That's sorta what I came to talk to you about.

(X)

[REDACTED]

Did you see those two in there?

[REDACTED]

(re: handlink)

Carol Wilson and her daughter, Becky.

CONTINUED

21 CONTINUED

21

SAM
(sarcastic)
Oh, good, I always like to be on a
first name basis with my hostages!
(beat)
Al, I'm letting them go.

He starts back towards the living room.

OBSERVER
Sam, you can't.

SAM
(quickly turns)
Why do you keep saying that?

OBSERVER
Because they're the only thing you
have to bargain with.

SAM
(confused)
Bargain? Bargain with who?

Before Al can answer, we hear a voice come from
outside....

SHERIFF HOYT'S VOICE
(on bullhorn)
Leon Stiles! This is Sheriff Hoyt!

Sam moves to the window and peers out the curtains.

22 SAM'S POV - OUTSIDE HOUSE - DAY

22

Several period police cars sit about fifty yards away
from the house. Sheriff John Hoyt speaks through a
bullhorn. Several uniformed officers, armed with
shotguns, fan out and surround the house.

23 FEATURE SHERIFF HOYT

23

He's a large man in his fifties. He's dressed in a white
western shirt with a bolo tie and cowboy hat. He's
stern looking. Texas Ranger type.

HOYT
(through bullhorn)
The house is surrounded. Give
yourself up before anybody else
gets hurt.

CONTINUED

23 CONTINUED

23

Deputy Vernon Grimes, steps up next to Hoyt. He's younger and wears a uniform. He carries a phone receiver and a loop of phone cable.

GRIMES

We cut into the phone line.
This'll give you a direct line in
and out.

(X)

Hoyt stares intensely at the small house.

GRIMES

(looks towards house)
Think he'll give himself up?

HOYT

(never taking his eyes
off the house)
I don't know. Why don't you ask
him?

Hoyt offers him the bullhorn. Grimes realizes the stupidity of the question.

GRIMES

(beat)
We just got word from the hospital.
Deputy Collins died on the
operating table.

(X)

Hoyt hesitates then lights a cigarette. You can see the rage in his eyes as he stares at the house.

HOYT

Get my rifle out of the car.

Grimes hesitates.

HOYT

Go on, do like I said.

(X)

Grimes pauses, then moves off. We PUSH IN on Hoyt as he drags on the cigarette and stares coldly.

CUT TO

24 INT. FOYER

24

Sam closes the curtain.

SAM

That's it!

CONTINUED

24 CONTINUED

24

He moves quickly back towards the living room.

OBSERVER
What are you doing?

He stops and turns.

SAM
What I should have done when I
first got here. I'm gonna untie
those two and give myself up.

OBSERVER
You can't do that.

SAM
Why not?

OBSERVER
Because Hoyt will shoot you before
you reach the mailbox.

SAM
(beat)
Is that what happened in the real
history?

Al nods.

SAM
Why?

OBSERVER
Because Stiles killed his daughter.

Sam pauses to consider this new wrinkle.

(X)

OBSERVER
It was a total fluke. She just got
in his way.

SAM
So, Hoyt killed him in revenge?

(X)

OBSERVER
The official police report said
Stiles had a gun when he came out,
but witnesses later testified he
was unarmed.

SAM
How could he get away with
something like that?

(X)

CONTINUED

24 CONTINUED 2

24

OBSERVER

(beat)
He didn't. After the shooting there was an internal investigation. Hoyt was fired. He ended up drinking himself to death a few years later.

SAM

So I'm here to keep Stiles from being murdered.

(X)

OBSERVER

We think so. Ziggy's been kinda busy dealing with another problem.

SAM

What problem?
(off Al's look)
Al, what's goin' on?

OBSERVER

(resigned)
I guess there isn't a good way to tell you this.

(beat)
Sam, Stiles got away from us.

SAM

What do you mean he got away?

(X)

OBSERVER

He escaped.

(X)

SAM

Escaped? How could he....
(realizes)

Al, you didn't open the Waiting Room door? Please, tell me you didn't open the door?

(off Al's look)
You did! I don't believe this!

OBSERVER

He took us by surprise. He got a gun. There was nothing we could do.

(X)

SAM

(quickly)
He didn't leave the complex, did he?

CONTINUED

24 CONTINUED 3

24

Again he looks at Al and knows the answer.

SAM

This can't be happening! Al,
you've gotta get him back.

OBSERVER

Don't worry, I will.

HAI

You? Wait a second, you're not
thinking about going after this guy
yourself?

OBSERVER

Why not?

(X)

HAI

Why not? Because he's a
cold-blooded killer, that's why
not!

(X)

OBSERVER

Sam he has to be taken alive.
Don't forget, if he dies, you're
finished. Don't worry, I'm leaving
Gooshie in charge.

(X)

SAM

Gooshie? Oh this is perfect!

(X)

OBSERVER

If there's any new information,
he'll let you know. Ziggy's doing
a sync-up between your brain waves
so you'll be able to see him.

SAM

And what am I supposed to do with
those two in the meantime?

OBSERVER

Hang on for dear life. I know this
isn't easy, but they're the only
thing between you and an autopsy.

Suddenly, the phone begins to ring in the other room.

CONTINUED

24 CONTINUED 4

24

OBSERVER

That'll be Hoyt making contact.

(X)

(beat)

Sam, the only way you're going to
buy me enough time is to make him
think you're serious.

■ ■ ■

Meaning?

OBSERVER

(beat)

Meaning you have to make Hoyt
believe you're capable of killing
these people.

(X)

Sam and Al move to the edge of the foyer and look into
the living room.

25 THEIR POV - CONNIE AND BECKY

25

They sit quietly.

26 RESUME SAM AND AL

26

They look at each other and off the moment we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

27 INT. LIVING ROOM - NIGHT

27

Sam enters from the foyer as the phone continues to ring. He looks at Carol and Becky, then picks up the receiver. Al is gone.

SAM

Yeah.

28 EXT. SHERIFF'S CAR - NIGHT

28

Sheriff Hoyt speaks through the phone as he stares at the house. (The rest of this phone call will be INTERCUT between Sam and Hoyt).

HOYT

That you, Leon?

SAM

(beat)

Uh, yeah, it's me.

HOYT

Seems like we got us a little problem here.

(X)

SAM

Yes, sir, it seems that way. I've got some people in here with me.

(X)

HOYT

I know you do. How are they?

Sam looks over at Carol and Becky.

SAM

They're okay. Scared, but okay.

HOYT

(beat)

Leon, we've got the house surrounded. There's no way you're gonna get out. Now, why don't you just let those folks go and give yourself up?

CONTINUED

28 CONTINUED

28

SAM

(beat)

I'd really like to do that, but I'm
afraid I can't.

HOYT

(begins to lose it)

You listen to me you little
bastard, you let those people go or
I'll....

(catches himself)

I don't want to see anymore
innocent people get hurt here.

SAM

That makes two of us. But if you
take one step towards this
house....

Sam knows what he has to say, but it doesn't come easy.

SAM

(beat)

I'll kill them.

Sam hangs up the phone and slowly turns to look at a
stunned mother and daughter. Off the moment we....

CUT TO

29 INT. OUTSIDE ELEVATOR - COMPLEX AREA - NIGHT

29 (X)

Al sticks a pistol into his shoulder holster and zips up
his black leather jacket. It's a different look than we
usually see, but this seems to be a different Al. More
intense. Focused. Gooshie watches. This isn't the man
he's known.

GOOSHIE

(beat)

Looks like you're about ready.

Al is focused on getting ready and doesn't even look at
Gooshie.

OBSERVER

Just about. Oh, did Ziggy get
that....

GOOSHIE

Profile disk.

CONTINUED

29 CONTINUED

29

Gooshie hands the disk to Al, who takes it and sticks it into his bag then zips it shut.

OBSERVER

Remember, if anything comes up....

GOOSHIE

I'm to immediately contact Doctor Backett.

Al slowly looks at the little man.

OBSERVER

Have you got....

Gooshie holds up another handlink.

GOOSHIE

The backup handlink.

It's obvious that Al's uptight and nervous about the mission and its ultimate consequences. He takes the handlink and gives Gooshie a look.

OBSERVER

Thanks.

(beat, back to his prep)

Well, I guess that's it. Now all I have to do is find him.

[REDACTED]

I don't think you'll have much trouble there.

[REDACTED]

What are you talking about?

GOOSHIE

Do you remember last year when I had my car stolen?

OBSERVER

So?

(X)

GOOSHIE

So, I took your advice and had one of those tracking devices installed. Since it's hooked into a central monitoring station, I had Ziggy access the system and redirect the signal through the handlink.

CONTINUED

29 CONTINUED 2

29

Al looks at the little man in amazement.

OBSERVER

(re: handlink)

You mean I can track Stiles with this?

GOOSHIE

I believe that's the general idea.

GOOSHIE

(smiles)

Gooshie, I'd kiss you if your breath wasn't so bad.

GOOSHIE

The sentiment is greatly appreciated, but a box of chocolates and a substantial raise will do just fine.

(beat)

Admiral, are you sure this is what you want to do?

Al hesitates as if he weren't sure. He pushes the elevator button.

OBSERVER

(beat)

I've spent the last five years watching Sam Beckett risk his life to help total strangers. He didn't always enjoy it, but he never walked away from it. I won't either.

The doors open, Al steps in, turns and they close. Gooshie stands alone as we....

CUT TO

30 INT. LIVING ROOM - NIGHT

30

Sam looks through the curtains then turns. Carol and Becky stare at him. He crosses and sits next to them.

III

(beat)

I want to try and explain why I said what I did. I didn't mean it. I was just trying to buy some time.

CONTINUED

30 CONTINUED

30

CAROL

(hard)

What kind of man are you?

SAM

(taken aback)

What?

CAROL

How could you do the things they
said you did? How could you
murder those women?

(X)

SAM

I didn't. I'm not a killer.

CAROL

Then let us go.

SAM

(beat)

I can't. Not yet anyway.

(X)

BECKY

Why do you hate us?

The question makes Sam pause.

SAM

I don't hate you.

(beat)

Look, I know you're afraid. I
would be too if I were you. But
there's an explanation for all
this.

BECKY

What kind of explanation?

SAM

(beat)

You wouldn't understand.

CAROL

(pointed)

Try us.

Sam can't stand to see the fear in their eyes. Something
tells him to give it a shot. He gets up and paces around
nervously trying to find the words.

CONTINUED

30 CONTINUED 2

30

SAM

(beat)

I don't really expect you to believe what I'm about to tell you. I mean, I'm the one telling it and I'm not sure I believe it.

(sits next to them)

My name isn't Stiles. It's Beckett. Sam Beckett. I was born in ElkrIDGE, Indiana in.... nineteen fifty-three.

(X)

Sam waits for that to set in.

CAROL

(confused)

Fifty-three? That would make you eight years old.

BECKY

(smiles)

Same as me.

Sam smiles slightly at the little girl, then notices Carol's stone expression and decides to forge ahead.

■ ■ ■

In nineteen ninety-five, I created a secret government project called Quantum Leap. I won't bother explaining how it works, but the result was the ability to travel in time. To inhabit other peoples' lives.

CAROL

(beat)

And now you're here?

■ ■ ■

And now I'm here.

BECKY

How come you look like the man on the television?

SAM

(caught off guard)

Uh, well, that's a good question.

CAROL

I'm sure you a have a good answer.

CONTINUED

30 CONTINUED 3

30

Sam takes the hit and moves on.

III

(beat)
When I leap, that's what we call
it. When I leap, it's not my body
that's here, it's my...spirit!

BECKY

Like a ghost?

SAM

Not exactly.

CAROL

And the real Leon Stiles' spirit
is?

SAM

In the future. Except somehow he
escaped, and now a friend of mine
is looking for him. I was going to
give myself up, but in the real
history, Stiles was shot when he
surrendered. That's why I can't
let you go. You two are the only
thing keeping me alive until my
friend gets back.

Carol and Becky look at each other.

CAROL

(beat)
Do you have any idea what that
sounds like?

SAM

(beat)
I'm afraid I do.

Off the moment we....

CUT TO

31 EXT. TIGHT ON MATCH - NIGHT

31

The wooden match is struck on the hood of a car and
brought up to illuminate....

32 REVEAL - SHERIFF HOYT

32

He lights a cigarette as he stares at the house. Deputy Grimes stands next to him.

~~GRIMES~~

How long you plan to wait?

HOYT

He ain't goin' anywhere.

GRIMES

Maybe we oughta try to negotiate with him?

HOYT

You don't negotiate with a rabid dog. You trap 'em, kill 'em and bury 'em.

It's hard to miss this man's inner rage.

GRIMES

(beat)

Sheriff, you sure you don't want me and the boys to handle this? Like you say, he ain't goin' anywhere.

Hoyt looks over at the young man.

HOYT

You think I can't handle myself?

GRIMES

(beat)

I think it's been a rough time for ya since.... I'd just hate to see you do anything to ruin a fine career, that's all.

Hoyt takes a long drag on the cigarette and exhales. He seems to be lost inside himself.

HOYT

I appreciate your concern. But that man in there killed my daughter. I fully intend to return the favor.

Hoyt flicks the cigarette from his hand and walks away. Off Grimes expression we....

SAM'S VOICE

Remember, you promised not to try and escape.

TIME CUT TO

33 INT. LIVING ROOM - NIGHT

33

It's dark now. Becky lies sound asleep on the sofa. Sam unties Carol, who rubs her wrists.

CAROL

I'm not going anywhere without her.

Sam looks at Becky sleeping quietly.

~~SAM~~

(beat)

Look, I know you think I'm this dangerous person, but I swear, I'm not going to hurt you. Either one of you.

CAROL

Then why won't you let us go?

SAM

I told you already.

CAROL

(mocking him)

Oh, that's right, I forgot. You're stuck here until your friend from the future gets back.

SAM

(beat)

I guess I asked for that.

Sam notices a book on the table and picks it up.

SAM

Human Anatomy? You always read text books?

CAROL

(beat)

I'm preparing for finals.

SAM

Finals?

CAROL

Medical school.

SAM

You're a med student?

CAROL

You seem surprised.

CONTINUED

33 CONTINUED

33

SAM
(quickly)
No!
(beat)
Well, maybe a little. I mean,
you're not exactly....

CAROL
What? A cheerleader? Just because
you're over twenty-one, doesn't
mean your life is over.

Carol realizes what she's just said. It's an awkward
moment that Sam would rather put behind him as quickly as
possible.

SAM
What took you so long to get
started?

CAROL
My ex-husband decided it was more
important that I wait tables and
put him through first. Then when
he got what he wanted, that was
that.

SAM
He left?

CAROL
Before the ink was dry on his
medical degree.

SAM
And you figure the best revenge is
to beat him at his own game.

CAROL
It has nothing to do with revenge.
I spent that anger a long time ago.
This is about me...and Becky.

Sam can see that this is a strong woman. He thumbs
through the book.

■ ■ ■
Boy, does this bring back memories.

CAROL
Memories?

CONTINUED

33 CONTINUED 2

33

SAM
(beat)
I'm a doctor.

CAROL
(humoring)
Of course you are.

■ ■ ■
No, really, I am.

CAROL
(beat; angry)
I don't mean to step all over your
fantasy life, but the television
said you were illiterate.

(X)

SAM
No, it said Leon Stiles is
illiterate.

CAROL
(beat, angry)
Why are you doing this? Do you get
some kind of pleasure out of
tormenting innocent people?

Sam hesitates, then slides the book across the table
directly in front of Carol.

CAROL
(puzzled)
What's this?

SAM
Proof. Go ahead, ask me anything.

CAROL
(small laugh)
No, that's okay.

(X)

SAM
Come on, you must at least be
curious? A little?

(X)

Carol looks at him, there's something in his eyes that
makes her slowly open the book. She searches for
something to ask, occasionally stealing a glance at Sam.
She finally finds a spot. She seems nervous. Unsure of
why she's doing this.

CAROL
Respiratory system.

CONTINUED

33 CONTINUED 3

33

SAM

Perfect.

Carol looks at him, then....

CAROL

This is crazy!

She shuts the book and tosses it onto the table. Sam slowly slides the book back in front of her. The gesture says it all. Carol pauses, then picks it up and finds the page.

CAROL

The lungs consist of five lobes.
Name them.

III

(without hesitating)
Right upper, right middle, right
lower, left upper and left lower.

She's surprised by his quick and accurate response.

IIII

(disbelief)
That's right.

SAM

Of course it's right. I have a
genius I.Q. Go ahead, ask me
another one.

Carol looks at him curiously, then begins scanning the book for another question. A harder question. This has become a contest. A challenge.

CAROL

Okay. Name the bones of the foot.

Sam recites the answer like he was taking a breath.

SAM

Phalanges, metatarsals, cuneiforms,
navicular, cuboid, talus and
calcaneus. I can spell those for
you if you'd like?

Carol is stunned. She gropes for an explanation where there is none.

(X)

CAROL

You...memorized it.

(X)

CONTINUED

33 CONTINUED 4

33

SAM
I had the book for two minutes.

CAROL
(grasping)
It's possible.

(X)

SAM
(calm and pointed)
When was the last time you met an
illiterate speed reader?

Carol hasn't got an answer for that one. As she ponders
the question....

GOOSHIE'S VOICE
Doctor Beckett!

Sam turns quickly to see....

34 REVEAL GOOSHIE

34

He stands behind Sam, near the foyer. His image fades in
and out of focus like an AM radio station.

SAM
Gooshie?

CAROL
What?

SAM
He's not a what. He's a who.

CAROL
Your friend from the future?

SAM
One of them.

(X)

Sam moves towards Gooshie.

(X)

CAROL
(to herself)
Great, now there's two of them.

(X)

SAM
Gooshie, why are you fading in and
out?

(X)

CONTINUED

34 CONTINUED

34

GOOSHIE

(checks himself)

I must not be tuned into your exact brain wave. Ziggy did kind of a rush job.

(X)

SAM

What are you doing here?

GOOSHIE

Admiral Calaveachi told me to let you know if Ziggy came up with any new information.

SAM

Did she?

CAROL

She?

SAM

Ziggy. She's the parallel computer that powers Quantum Leap.

GOOSHIE

(suprised)

Doctor Beckett, am I correct in assuming that you told this female person who you really are?

SAM

I tried. Gooshie, what did Ziggy come up with?

GOOSHIE

She says by not surrendering, that you've changed history.

SAM

For the better I hope?

(X)

GOOSHIE

In a way. Now instead of getting shot outside the house, you get shot inside.

(X)

SAM

(disbelief)

What are you talking about?

(X)

CONTINUED

34 CONTINUED 2

34

GOOSHIE

Exactly two hours from now, Sheriff
Hoyt is going to storm this house
and kill you.

Sam is stunned. He steals a look at the clock, which
reads ten fifteen.

GOOSHIE

I'm afraid there's more.

(beat)

During the shooting, the little
girl gets caught in the cross-fire.

SAM

(unprepared)

Becky?

Carol now becomes interested in the conversation.

CAROL

Becky? What about her?

GOOSHIE

Doctor Beckett, she's going to be
killed.

Sam is shocked. He looks across the room.

35 ON BECKY

35

She sleeps peacefully.

36 RESUME SAM, GOOSHIE AND CAROL

36

Carol wants an answer.

CAROL

What is it?

Off the moment we.....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

37 EXT. HIGHWAY - NIGHT (STOCK)

37

A hi-tech, futuristic-looking sports car streaks silently down the deserted highway.

38 INT. CAR - NIGHT

38

Al drives. He reaches over into his bag and pulls out the profile disk (it looks remarkably like a compact disk) and slides it into a hi-tech looking dash with a small video screen built in above it. The words "BEGIN PROGRAM" appear on the small screen. We can cut up to Al as he drives, his face lit by the lights from the dash. We suddenly HEAR Ziggy's soothing, machine-like voice.

ZIGGY'S VOICE

Good evening, Admiral. Before we begin the profile scan, I'd like to take this opportunity to express my admiration for your selfless attempt to rescue Doctor Beckett. It is a fitting testimony to the bonding which humans tend to display towards others of their species. Unfortunately, I project a less than thirty-four percent chance of success.

OBSERVER

Thanks for the vote of confidence.

ZIGGY'S VOICE

Now, if you'll secure your safety belt, we can begin.

Al doesn't move.

ZIGGY'S VOICE

I'll wait.

Al fumes and hastily snaps the belt across his chest and locks it in place.

OBSERVER

Happy?

ZIGGY'S VOICE

Begin profile.

CONTINUED

38 CONTINUED

38

OBSERVER

Finally.

A mug shot of Leon Stiles appears on the small video screen built into the dash area.

ZIGGY'S VOICE

The target. Leon Randolph Stiles. Age twenty-six. Abandoned at birth, he was raised in a series of foster homes. First arrested at age seventeen for assault. Served two years in the Hamilton Youth Detention Facility. After being released he relocates to Texas, where he worked in the oil fields. Six months later he was fired and moved to Oklahoma, where he eventually became the main suspect in a series of murders involving prostitutes. He was finally captured after abducting and murdering a young local woman.

On the screen we see a photo of the brutally murdered girl. Al's face registers his disgust and anger. Again Stiles' mug shot appears on the screen.

ZIGGY'S VOICE

After running all the available data, it is my belief that the target, Stiles, will attempt to contact a female that matches the profile of previous victims. I advise extreme caution in attempting apprehension. Good luck, Admiral. End program.

The screen goes dark. Al reflects on the information he's just received.

OBSERVER

Thanks. Sounds like I'm gonna need it.

He looks at the handlink, grips the wheel and accelerates.

39 EXT. EXOTIC SPORTS CAR - NIGHT (STOCK)

39

It streaks down the dark highway into the night.

CONTINUED

39 CONTINUED

39

CAROL'S VOICE
Answer me!

CUT TO

40 INT. LIVING ROOM - DAY

40

Sam is pacing. Gooshie is still there. Carol is very upset.

CAROL
Why did you say her name like that?

SAM
(to Gooshie)
There's no way you could have made a mistake?

GOOSHIE
I checked it a dozen times.
(beat)
What are you going to do?

(X)

Sam hesitates then moves over and sits next to Becky on the couch and gently shakes her awake.

SAM
Becky? Honey, wake up.

Carol gets real uptight now. This is the first time he's touched one of them. She grabs Sam away from the little girl.

CAROL
Don't touch her!

Sam grabs her wrists and holds her. She fights him.

I'm not going to hurt her.

CAROL
Then what are you doing?!!

SAM
Trying to help her stay alive.

CAROL
How?

SAM
By letting her go!

CONTINUED

40 CONTINUED

40

She stops fighting, surprised by the answer.

CAROL

What?

SAM

You heard me. I'm letting her go.

CAROL

(beat)

Why?

Sam looks at Gooshie.

SAM

It doesn't matter.

Sam moves over and picks up the phone. Carol looks at Gooshie. Of course, she can't see him.

SAM

Let me talk to Hoyt.

41 EXT. SHERIFF'S CAR - NIGHT

41

Grimes hands the phone to Hoyt.

GRIMES

He wants to talk to you.

Hoyt takes the phone.

HOYT

This is Hoyt.

The rest of the conversation is INTERCUT between Sam and Hoyt.

SAM

I want to make a deal.

HOYT

(beat)

I'm listenin'.

SAM

I give you the little girl and you
promise that you won't move on me.
We got a deal?

(X)

Hoyt hesitates in thought.

(X)

CONTINUED

41 CONTINUED

41

SAM
Well?

HOYT
(cold)
Yeah, we got a deal.

(X)

SAM
Good. I'll send her out in five
minutes.

Sam hangs up the phone and looks at Carol and Becky.

TIME CUT TO

42 INT. LIVING ROOM - NIGHT

42

Carol puts Becky's sweater on her. Sam and Gooshie
watch from the foyer. It's an emotional separation,
conducted under difficult circumstances.

(X)

BECKY
Why do I have to wear this?

(X)

CAROL
Because I'm your mother and I say
so.

BECKY
I want you to come with me.

CAROL
(beat)
I know you do.

BECKY
Is he going to hurt you?

Carol hesitates, then fixes Becky's hair in the front.

(X)

CAROL
You are so pretty. Did I ever tell
you how pretty I think you are?
(beat)
Be brave, alright?

The little girl hesitates, then nods.

BECKY
I love you.

The little girl squeezes her around the neck.

CONTINUED

42 CONTINUED

42

CAROL
(trying not to lose it)
I love you too, honey. I love you
more than anything in the whole
world.

(X)

She holds her tight. Sam steps up behind them.

(X)

SAM
It's time.

Carol reluctantly breaks the embrace.

CAROL
You go on now. I'll be out soon
enough.

(X)

Becky moves to the door. She pauses and looks up at Sam.
Then she opens the door and runs out. Sam closes the
door and locks it. Carol is on the verge of breaking
down.

(X)

CAROL
I need to use the bathroom.

(X)

Sam nods. Carol moves to a small room and closes the
door.

SAM
(to Gooshie)
At least the kid's safe.

GOOSHIE
Yeah.
(re: handlink)
This is amazing.

SAM
What?

GOOSHIE
Well, according to this there's a
ninty-one point six percent chance
that you should be leaping.
Apparently, saving the little girl
accomplished your mission.
Except....

SAM
Except I can't leap out until
Stiles is back in the Waiting Room.

CONTINUED

42 CONTINUED 2

42

GOOSHIE
Time and space can be such a bitch.
(checks handlink)
Uh-oh.

SAM
(concerned)
Uh-oh? What's uh-oh?

GOOSHIE
Uh, nothing! Must be a loose
circuit.

Gooshie smacks the handlink a few times. It's obvious
that the circuitry is fine.

SAM
Gooshie?

GOOSHIE
(beat)
According to this, you still get
killed by Hoyt.

SAM
(realizes)
He lied to me.
(beat)
How long do I have?

(X)

GOOSHIE
Less than an hour.

(X)

Sam looks at the clock, which reads 11:05.

(beat)
Gooshie, you have to find Al. Tell
him what happened. Tell him if he
doesn't get Stiles back before
midnight...I'm a dead man.

Off the moment we....

CUT TO

43 EXT. CITY STREET - NIGHT

43

Stiles cruises the street slowly. He watches a young,
dark-haired woman walk the sidewalk. She's dressed in
bright, futuristic-looking clothing. Her face is painted
in a bizarre pattern.

CONTINUED

43 CONTINUED

43

Stiles pulls in ahead of her and she moves to the passenger window.

HOOGER
(leaning in)
You followin' me?

Stiles stares at her.

HOOGER
(laughs)
You look lost.

STILES
What's that on your face?

HOOGER
(runs her index finger
down her cheek)
Body paint. It's edible.

(X)

She licks her finger once.

(X)

STILES
You got a place?

HOOGER
Across the street. It'll cost you
two hundred. Interested?

Stiles can taste the blood.

STILES
Yeah, I'm interested.

HOOGER
(all business)
Let's do it.

Stiles opens the car door, gets out and walks across the street with the hooker. We PULL BACK as Al gets out of his car and watches them. He seems very intense and focused when suddenly....

GOOSHIE'S VOICE
Admiral!

Al almost jumps out of his pants. He spins around, but nobody's there.

OBSERVER
Who said that?

(X)

CONTINUED

43 CONTINUED 2

43

GOOSHIE'S VOICE

It's me! Gooshie!

Al looks around. Still nobody.

OBSERVER

Gooshie? Where the hell are you?

GOOSHIE'S VOICE

I'm right in front of you. Can't you see me?

OBSERVER

(getting pissed)

If I could see you, would I be talking to the sidewalk?!

GOOSHIE'S VOICE

I guess Ziggy didn't do a very good job of syncing our brain waves.

OBSERVER

I'll take that as a compliment. What are you doing here?

GOOSHIE'S VOICE

Doctor Beckett sent me.

OBSERVER

Sam? Is he alright?

GOOSHIE'S VOICE

For the time being.

OBSERVER

For the time being?

(realizes)

He changed history, didn't he? What's going to happen?

GOOSHIE'S VOICE

Sheriff Hoyt is going to kill him.

OBSERVER

(beat)

When?

GOOSHIE'S VOICE

Less than an hour. Ziggy says the only chance he has is if you can get Stiles back to the Waiting Room before it happens.

CONTINUED

43 CONTINUED 3

43

Al looks across the street. Off the moment we....

CUT TO

44 INT. HOTEL ROOM - NIGHT

44

Stiles and the hooker enter the dark room.

HOOKER
Lights!

Suddenly the room is brightly lit. Too bright.

HOOKER
Lower!

The lights dim slightly. Stiles stands at the door. The hooker walks into the room and turns.

HOOKER
Come on in, I won't bite. Unless
you're into that kinda thing.

Stiles slowly enters. It's a bare room, not at all what you might expect in the future. A bed is the only thing visible.

STILES
How'd you do that?

HOOKER
What?

STILES
The lights.

She laughs at the question, then gets up in his face and teases him with her three-inch fingernails.

HOOKER
Magic!

She moves away. Stiles stares coldly at her.

HOOKER
How 'bout a drink?

STILES
Sure.

HOOKER
Bar!

CONTINUED

44 CONTINUED

44

The wall slides open to reveal a full bar. She pours Stiles a drink. He steps up next to the bar and gently touches it as if he wasn't sure it was real.

HOOVER

I like your outfit. I used to have pajamas like that when I was a kid. Except they had feet in them. Here ya go.

She hands the drink to Stiles, who throws it back.

HOOVER

You do like to party, don't you?

(beat)

So, what are you into? Talk? Games? Movies?

STILES

Movies?

She smiles.

HOOVER

I knew it. Guys love movies. Video!

The far wall opens to reveal a large video screen.

STILES

What's that?

HOOVER

(laughs)

What do you think it is?

Stiles grabs her around her by the throat and pins her against the wall. It's a sudden and violent move that quickly raises the price of poker.

STILES

Don't play games with me! What is it?

HOOVER

(choking)

It's a video screen.

Stiles continues to hold her against the wall. He looks around. The stress is beginning to show on his face.

CONTINUED

44 CONTINUED 2

44

STILES

I wanna know what the hell is goin' on?

HOOKER

(choking)

I don't know what you're talkin' about.

STILES

(beat)

What year is it?

HOOKER

What?

STILES

(explodes)

Year! What year is it?!

HOOKER

(beat)

Ninety-nine. It's nineteen ninety-nine.

Stiles can't believe it.

~~STILES~~

You're lyin'. You bitches are all liars!

He pulls out his gun as if he's going to kill her. The door behind him is suddenly kicked open. Al enters with his gun drawn. Stiles spins with the girl in front of him. He presses his gun to her neck. Mexican standoff.

STILES

Put it down or I'll kill her!

HOOKER

(terrified)

Help me!

STILES

Shut up!

(X)

Al holds steady aim. Stiles moves the barrel a little closer to her neck. The hooker is frozen with fear. The moment holds. The eyes of each player reflecting the drama.

(X)

(X)

CONTINUED

44 CONTINUED 3

44

OBSERVER

Leon, I know you're confused. But
the truth is, you don't belong
here.

STILES

(beat)

This is some kind of dream.

OBSERVER

It's no dream. Leon, I came to
take you back.

STILES

Back where?

OBSERVER

To your own time.

STILES

(beat)

Keep talkin'.

OBSERVER

There was a mix-up in an
experiment. You accidentally
traveled forty years into the
future and traded places with a
friend of mine.

(X)

STILES

I don't believe you.

OBSERVER

Would I make up a story like that?

STILES

(beat)

This can't be happenin'. People
don't just jump around into other
peoples lives.

OBSERVER

My friend does.

(beat)

And I can prove it.

Al stares at him, then....

OBSERVER

(calls out)

Mirror!

CONTINUED

44 CONTINUED 4

44

In true nineteen ninety-nine nine fashion, two panels on the wall behind Al silently slide open to reveal a large mirror. As the panels open, we see exactly what Stiles does.

45 MIRROR SHOT

45

We see Sam, as he holds the hooker with the gun to her neck. His face registers the disbelief and shock of the image before him.

STILES
(losing it)
I don't believe it. This can't be
happenin'!

46 RESUME NORMAL SHOT

46

Stiles is going over the edge.

STILES
This can't be real.

OBSERVER
Leon, let me help you? You have to
believe me.

STILES
(screams wildly)
Noooooooooooo!

47 SLO-MO - STILES

47

as he shoves the hooker violently at Al, who is forced to catch her and push her aside. As he sheds the girl and turns back, Stiles raises the gun and fires two shots that strike Al in the chest and send him crashing back into the wall. The hooker screams and crawls into the corner of the room like a frightened child. Stiles lowers the gun and watches.

48 SLO-MO - FEATURE OBSERVER

48

He hits the floor. The handlink falls out of his hand and rattles to a stop as Al lays lifeless on the floor.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

49 INT. HOTEL ROOM - NIGHT

49

We pick up where we left off. Al is laid out. The hooker is crouched in the corner. Stiles holds the smoking gun.

HOOKER

You killed him.

Stiles spins and levels the gun at her. His face registers his torrid state of mind.

HOOKER

(softly)

Please don't!

(X)

We're not sure if he's going to do it or not, when suddenly his attention is drawn to a strange squeaking sound to his right. He turns to see....

50 POV - HANDLINK

50

The handlink flashes and squeaks next to Al's hand.

(X)

51 RESUME SCENE

51

Stiles bends to pick up the handlink. He looks at it, then around the room.

STILES

(to himself)

I gotta get back.

Stiles turns and looks coldly at the hooker crouched in the corner. He calmly walks over to where she is and points the gun at her point blank. She looks up helplessly at her deranged executioner. Stiles sweats.

52 TIGHT ON TRIGGER

52

His index finger gently puts pressure on the trigger.

53 RESUME SCENE

53

He holds for a moment, then....

CONTINUED

53 CONTINUED

53

STILES
(smiles)
Bang!

He turns and quickly walks out. The hooker can't believe it. She composes herself, then slowly gets up and starts to walk out. She has to step over Al's body. As she does....

54 TIGHT ON HER ANKLE

54

Al reaches out and grabs her by the ankle.

55 WIDER

55

She screams and jumps away. Al, groggy from the impact of the bullets, struggles to prop himself up against the wall.

HOOKER
Oh, my God. I thought you were dead.

Al finally gets to a semi-sitting position against the wall.

OBSERVER
You mean, I'm not?

Al unzips his coat and unbuttons his shirt to reveal a bulletproof vest.

What's that?

OBSERVER
Bulletproof vest. Never chase a psychotic killer without one.

Al suddenly realizes that Stiles is gone.

(X)

HOOKER
Is that guy from another planet or what?

(X)

OBSERVER
More like 'or what?'

Looking around.

CONTINUED

55 CONTINUED

55

OBSERVER
Where is he? (X)

HOOVER
Who cares. (X)

OBSERVER
Where's my handlink?

HOOVER
Your what? Oh, you mean that
flashing gizmo?

OBSERVER
Did you see it?

HOOVER
He took it. He said something
about getting back and he split.

OBSERVER
(realizes)
I've got to get back to the
complex. (X)

He tries to get up, but falters. (X)

HOOVER
Hey, take it easy. You should go
to a hospital.

OBSERVER
I don't have time. (X)

Al tries again to get up, but can't quite seem to make
it.

OBSERVER
Can you help me? Please? (X)

She hesitates, not sure if she wants to get anymore
involved. Something in Al's eyes tell her that it's
okay. She helps him up.

OBSERVER
Thanks, I owe you.

HOOVER
Hey, do they make those vests in
spandex?

They exit the room.

CUT TO

56 EXT. SHERIFF'S CAR - NIGHT

56

Becky sits on the hood of the car holding a bottle of soda pop. Hoyt and Grimes are there too.

HOYT
How's that soda?

Becky doesn't answer.

HOYT
Honey, I need to ask you some questions.

BECKY
Are you gonna get my mother back?

HOYT
(beat)
We're gonna try, but I need your help. You think you can help me?

She toys with the bottle.

HOYT
Yes.

HOYT
Good girl. Now, I want you to tell me where Mister Stiles is keeping your mother?

BECKY
Mister Beckett.

HOYT
What?

BECKY
His name is Sam Beckett. Mister Stiles is in the future.

Hoyt looks at Grimes, neither one of them able to make heads or tails of this.

HOYT
What do you mean he's in the future?

BECKY
Mister Beckett traveled in time and switched places with him. Now he's here and Mister Stiles is there.

CONTINUED

56 CONTINUED

56

HOYT

(beat)

Did he tell you that?

BECKY

Yes.

Hoyt turns away for a moment.

GRIMES

This guy's crazier than we thought.

Hoyt doesn't even hear Grimes and takes another shot at it.

HOYT

Darlin', where is Mister....

Hoyt stops as Becky looks up at him.

HOYT

....Beckett holding your mother?

She goes back to the pop bottle.

BECKY

In the living room.

HOYT

Good girl. You been a big help.
Why don't you go over there and
wait in my car where it's warm.

(beat)

Go on now.

The little girl walks away. Hoyt turns and stares at the house. Grimes steps up next to him.

GRIMES

What the hell was that all about?

(X)

HOYT

He's startin' to fall apart. We
haven't got much time.

GRIMES

Maybe we should talk to him. Calm
him down.

HOYT

It's too late for that. It's
time to end this once an for all.

(X)

CONTINUED

56 CONTINUED 2

56

Hoyt turns back to look at the house. Grimes seems very bothered as we....

CUT TO

57 INT. LIVING ROOM - TIGHT ON CLOCK - NIGHT

57

It reads eleven fifty.

(X)

58 INCLUDE SAM

58

We swing around to find Sam as he looks at the clock. He moves to the window and looks out through the curtain. Carol sits behind him watching his every move. She seems to be studying him in a slightly different way now.

██████████
Why'd you do it?

██████████
What?

CAROL
Becky. Why'd you let her go?

SAM
Does it matter?

CAROL
It does to me.

██████████
(beat)
I didn't want her to get hurt.

CAROL
What made you think she would?

██████████
(beat)
I really don't have the energy to go over it again.

Sam turns to look out the curtain again.

CAROL
(beat)
What's it like?

SAM
It?

CONTINUED

58 CONTINUED

58

CAROL

The future.

Sam pauses, then turns slowly around from the window.

SAM

You believe what I told you?

CAROL

(beat)

I don't know what I believe.
Everything seems so....backwards. I
mean, you break into my house and
terrorize us. I see the
television. The things they say
about you. Then you turn around
and let Becky go. You're supposed
to be illiterate, but you know more
than most of my professors. It's
like nothing makes sense anymore.

SAM

Welcome to my world.

CAROL

(beat)

What's going to happen?

Sam looks at her for a long moment, then moves over by the window.

[CUT]

(beat)

A man out there is going to kill
me. He's going to come in here and
shoot me.

(X)

CAROL

Why?

SAM

Because Stiles killed his daughter.

Carol reacts to the information.

CAROL

(beat)

When will it happen?

(X)

Sam looks up at the clock, which shows that he has five minutes to go. (X)

CONTINUED

58 CONTINUED 2

58

SAM

Soon.

Off the moment we....

CUT TO

59 INT. COMPLEX - NIGHT

59

Gooshie waits for the elevator to open. He impatiently punches the call button. We hear a futuristic tone as the elevator stops. The doors open. Stiles stands with his gun pointed at Gooshie.

GOOSHIE

Would you excuse me? I think I left something on the stove.

Gooshie turns to walk away, but Stiles grabs him from behind.

STILES

You're not goin' anywhere. I am. You're gonna send me back where I came from.

(X)

GOOSHIE

I can't do that.

(X)

(off Stiles cold look)
Don't get me wrong. I'd love to accomidate you! But it doesn't work that way. We don't have control over it.

STILES

Who does?

GOOSHIE

(beat)
Uh, well, that would really depend on your point of view. Are you a religious man?

(X)

Stiles stares hard at him.

GOOSHIE

Probably not.

Stiles is deadly serious as he raises the gun.

(X)

CONTINUED

59 CONTINUED

59

STILES

You're lyin' to me. And if you
don't send me back right now, I'm
gonna kill you.

Gooshie stares solemnly into the gun barrel.

~~GOOSHIE~~

(beat, then very matter
of fact)

I guess you're just going to have
to kill me then.

Stiles pauses then cocks the hammer back. Gooshie
doesn't flinch.

OBSERVER'S VOICE

Leon!

Stiles turns quickly to....

60 OMITTED

60

61 INCLUDE - AL

61

he fires a hi-powered tranquilizer dart into Stiles'
heart. Stiles looks at it, then back at Al. The dart
quickly takes effect. Stiles loses his grip on the gun
and drops it to the floor. he hits his knees and slowly
looks up at Al.

STILES

(bewildered as the
lights go out)

Who are you?

He goes out flat on the floor as we see Gooshie behind
him frozen with fear.

OBSERVER

(looks at Gooshie)

I can't leave you alone for a
minute, can I?

Al flinches, still in pain from the concussion of the gun
shots. Gooshie hurries to him.

GOOSHIE

Admiral!

(notices his condition)

What happened?

CONTINUED

61 CONTINUED

61

OBSERVER

I zigged when I should have zagged.

(he checks his watch)

Help me get him into the Waiting
Room. We've only got a couple
minutes left to get Sam out.

(X)

Off the moment we.....

CUT TO

62 INT. LIVING ROOM - NIGHT

62

Sam checks the clock. Five minutes until zero hour. He
moves over to Carol and takes her by the arm.

SAM

Come on.

CAROL

Where are we going?

SAM

I'm not going anywhere...you are.

CAROL

What about you?

[REDACTED]

Don't worry about me.

Carol stops.

CAROL

(realizing)

He's coming, isn't he?

(X)

SAM

(beat)

Yeah, he's coming.

CAROL

What about your friend?

SAM

I guess he didn't make it.

OBSERVER'S VOICE

Guess again!

Sam turns to....

63 REVEAL - AL

63

His shirt ripped by the frags. He looks rough, but he's still able to manage a small smile.

SAM

Al! Are you okay?

(X)

Sam moves to Al, wanting to touch him, but of course unable.

(X)

OBSERVER

Nothing a couple weeks of intensive care won't fix.

(X)

SAM

I guess you found Stiles?

OBSERVER

We sorta ran into each other.

SAM

Where is he?

OBSERVER

Sleeping like a baby in the Waiting Room.

(X)

(X)

SAM

(smiles)
That's great!

CAROL

That's great!

CAROL

What's goin' on?

SAM

(to Carol)
He got him!

OBSERVER

(shocked)
Sam, you told her who you really are?

(X)

SAM

It's a long story. And I'm about out of time.

Sam looks over at the clock.

64 POV - CLOCK

64

It reads eleven fifty-nine.

65 RESUME SAM AND FRIENDS

65

It's getting tight.

SAM

I should be leaping, right?

OBSERVER

Anytime.

Sam turns to Carol.

SAM

I have to go. I'm sorry you had to go through this. I don't know if it means anything, but I think you're going to make a terrific doctor.

CAROL

(genuine)

Thanks.

Sam steps back.

SAM

(skyward)

Anytime you're ready.

They all wait, but nothing happens. Sam looks around. Al checks the handlink.

CAROL

What's wrong?

SAM

I'm still here.

(to Al)

Al, why am I still here?

OBSERVER

I don't know.

SAM

You don't know! You have to know! I'm running out of....

Everyone turns to look at....

66 TIGHT ZOOM ON CLOCK

66

We move in to see the hands go straight up and the chimes begin to sound.

67 BACK ON SCENE

67

Everyone looks from the clock to the....

68 FRONT DOOR

68

as it busts open and Hoyt appears holding a rifle aimed at Sam. He can't fire because Carol is in between them. Grimes is behind him.

HOYT

Don't move!

(to Carol)

Miss, are you alright?

CAROL

Uh, yeah, I'm...fine.

HOYT

Good. That's good. Why don't you let Deputy Grimes here take you out?

OBSERVER

Sam, if she leaves you're dead.

CAROL

(re Sam)

What about him?

HOYT

Don't you worry, I'll take care of him. You go on now.

Carol looks at Sam, then back at Hoyt.

CAROL

(beat)

No.

HOYT

(caught by surprise)

What'd you say?

It looks like Hoyt might just shoot her too.

SAM

Maybe you should do what he says?

CAROL

(nervous beat)

I'm not leaving. At least not alone.

CONTINUED

68 CONTINUED

68

Hoyt holds tight to his weapon. Carol stands fast.

HOYT
This man is a cold-blooded killer.

CAROL
(beat)
But you're not. You're a father
that misses his child. Be
remembered for that. Not this.

Hoyt holds fast. His face wears the pain of an
unmourned death. Nobody breathes. Then after what seems
like forever, Hoyt slowly lowers the gun.

HOYT
(beat, then to Grimes)
Cuff the prisoner.
(beat)
I'm goin' home.

Hoyt turns and walks out.

OBSERVER
(re handlink)
Sam, that's why you didn't leap.
You were here to keep Hoyt from
killing Stiles and ruining his
life.

Grimes puts the handcuffs on Sam, who looks at Carol.

SAM
Thanks.

CAROL
For what?

SAM
Believing.

GRIMES
Let's go.

SAM
(looks at Carol)
Yeah, I think I'm ready now.

A bright blue flash of light engulfs him and he....

QUANTUM LEAPS

THE END